# **Toledo Glass National**





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The Toledo Museum of Art • October 15 - November 15, 1966





Dominick Labino: Dominick Labino: Footed Beaker, smoky green, reduced copper decoration. Dominick Labino: "Objects in Space," light green.

## **6** Forward

Glass is one of the oldest of crafts, and its beginnings are lost in the myths of the past. Few believe any more Pliny's account of the accidental discovery of glass in the ashes of a Phoenician trader's camp-fire. We do not know how it began. We do know that it was in the centuries surrounding the birth of Christ a precious commodity carried and traded throughout the Mediterranean.

Glass has also been one of the most traditional of all manufactures. The old apprentice system of learning the trade of glass-blowing is still followed today. The master glass-blower or gaffer is still served by his assistants who learn from observation and occasional practice, and hope one day to become gaffers themselves.

But most significant of all is the continuing tradition that the glass-blower and his assistants are workers who contrive with great skill to create what others design. Almost unknown in history or in modern manufacture is the designer who also works his own glass. The designer makes his sketch on paper. The glass-blower forms the design in three dimensions.

Now a new movement is developing in which the designer and craftsman are one and the same. Glass for the first time has become primarily a form of art expressive of the ideas of its creators.

The concept of the designer who is also a craftsman is not new. It has existed in the field of ceramics since the 1930's. There is a clear division between commercial ceramic production involving workmen who execute the designs of others and the pottery produced by the designer-craftsmen who both design and execute their ceramics. But this difference in the production of glass emerged for the first time only five years ago in Toledo.

The new concept in glass is at once revolutionary, creative, and as yet untried. It happened because designer-craftsmen in the field of ceramics felt that the medium of glass should offer equal possibilities for creative expressive forms. Only the technical ability to work the material was lacking.

Through a courageous effort sponsored by the Toledo Museum of Art, ceramics craftsmen combined with glass technicians to make the first tentative efforts to blow glass from a new formula which could be melted at a temperature low enough to be workable in the average studio or classroom situation.

We were not aware in those first two seminars of March and June 1962 just how revolutionary these tentative efforts were. We worked under adverse conditions in an open garage on the Museum grounds. Harvey Littleton who had taught ceramics at the Toledo Museum for several years and Dominick Labino who had been vice president for research, the Johns-Manville Fiber Glass Corporation, and Harvey Leafgreen, a retired glass-blower from the Libbey Glass Company, all contributed their own special skills to this pioneer class. The products were pitifully few and inept. The spark had been kindled, however. From this first course grew about fifteen courses in glass craftsmanship now taught in colleges and art schools across the country.

The two Toledo Museum glass workshops of 1962 attempted to explore the possibilities of establishing glass as a craft medium and to determine the feasibility of teaching glass working as a craft discipline.

Less than five years since these first glass workshops were held at the Museum we can, by the works shown in this exhibition, affirm the achievement of both of these goals. Glass from designer-craftsmen in forms and colors that could not be duplicated by the industry has come to this exhibition from seventeen states of our country. Much of the work has been submitted from schools and colleges. Glass is now becoming an object of attention in craft exhibitions and on the part of curators dealing with contemporary art in museums across the country.

We are gratified by this rapid development and are pleased that the cooperation among academic, industrial, and museum interests which formed the pioneer Museum workshops of 1962 has helped make this possible. We hope that the exhibition will provide a further incentive to those craftsmen who have joined us in this rewarding adventure which reviews a few brief years of experimentation and growth.

Otto Wittmann Director



### **Statement**

The first national competitive exhibition of individually made glass, which we were invited to select, has been an encouraging experience.

Technical competence was not the overriding criterion in making the selections. Our main purpose was to choose those pieces in which the craftsmen knew how to capitalize on expressive qualities uniquely possessed by glass.

Forty-three out of forty-eight entrants had work accepted; clearly the level of basic competence in this rather young variation on an ancient craft is exceptional. We look forward to the development of these and other individual glass craftsmen working outside of the industrial complexes. However, a number of problems have yet to be resolved. Craftsmen entering the exhibition as sculptors were

still seeking their way, as was especially evident in the bases they provided which, more often than not, seemed to us inappropriate and not calculated to present the works to best advantage. Could more be done with self-supporting glass sculpture, a concept that seems natural in glass? On the other hand, we believe there were valuable attempts to conjoin glass and other media in unified expressions.

In our opinion this exhibition demonstrates that glass has now joined other more familiar materials as a legitimate medium for adventurous designer-craftsmen.

Edgar Kaufman, Jr.
Paul N. Perrot
Rudolf M. Riefstahl



Harvey K. Littleton: Vase, Opaque Copper.

# **6** Catalogue

Awards are indicated in the catalogue. Works illustrated have been commended by the jury. Catalogue descriptions have been provided by the craftsmen.

#### Clayton Bailey

Whitewater, Wisconsin
Optic mold steam Bubble

#### Robert H. Barber

Madison, Wisconsin
"Single Rose Vase"
"Sea or Sky"

■"Distortion" \$250 Jury Award

#### Andre G. Billeci

Alfred Station, New York
Brown Vase, 3 cut openings
Amber and Clear Vase, 4 cut openings

#### Michael Boylen

Bennington, Vermont Green Drop Green flat Bottle Moss Green Bottle

#### William H. Boysen

Carbondale, Illinois

Mounted Freeform on limestone base
Red Jug with green decoration

#### C. Fritz Dreisbach

Madison, Wisconsin

Red and Clear Steam Bottle Sphere

Blue-green Vase with 2 small prunts
 Purchase Award
 Grey green footed sphere with 2 implosions

#### Joan F. Byrd

Madison, Wisconsin
Clear Bottle dipped in blue

#### Alice L. Duncan

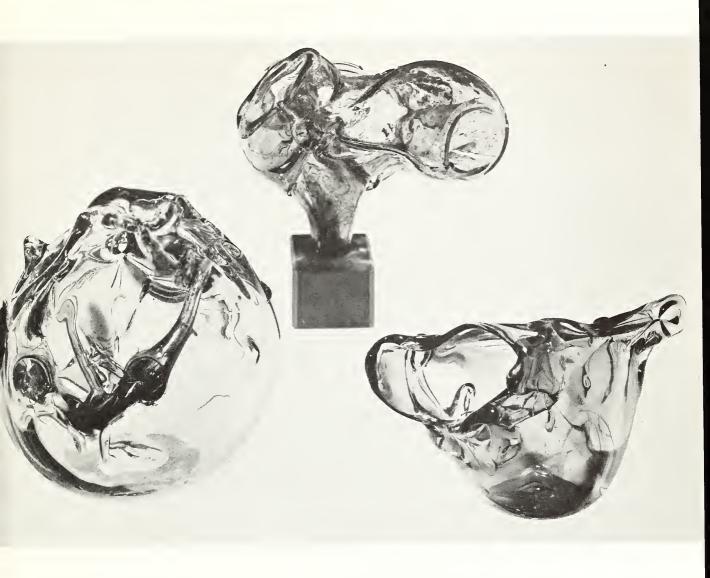
Toledo, Ohio
Blue-green bottle with oxides

#### Edris Eckhardt

Cleveland Heights, Ohio Power and the Glory Lost Continent

#### Robert C. Florian

Berwyn, Illinois Marble Glass Bowl



Robert C. Fritz: William H. Boysen: Vase Form I. Mounted Free Form.

Robert C. Fritz: Sculptural Bowl.

#### Fred L. Frey

Valparaiso, Indiana Blown Channeled Vase, Blown Gemini Bottle,

#### Robert C. Fritz

San Jose, California Sculptural Bowl

 Vase Form I Purchase Award
 Vase Form II
 Multiple Vase Form

#### Carl Hall

Bowling Green, Ohio Grey Blue Bottle Grey Blue Bottle

#### **Audrey Handler**

Madison, Wisconsin
Fumed Copper Ruby Bottle
Copper Ruby Bottle

#### **Donald Hartman**

Madison, Wisconsin Vase Bottle

#### **Betsey Blake Harwood**

Kent, Ohio Form with Copper Red Rhinoceros

#### **David Porter Hatch**

Newport Beach, California Blown Blue cut Sculpture,

#### Samuel J. Herman

Bronx, New York Fumed Bottle

#### Kent F. Ipsen

Mankato, Minnesota Bottle, Purple swash

#### William Jerdon

East Cleveland, Ohio Green Bottle

#### **Don Johns**

Elgin, Illinois
Green Bottle Luster
Pale Green Vase with variations

■ Clear Bottle with iridescence Purchase Award



C. Fritz Dreisbach: Blue-green Vase with two Prunts.

#### Douglas L. Johnson

River Falls, Wisconsin Grey/Greeen Thick Bottle, Grey & clear Bottle,

#### Frank L. Kulasiewicz

Las Cruces, New Mexico
Bottle, Silver Glass Cased
Vase — iron, copper glass with cased
silver leaf

#### **Dominick Labino**

Grand Rapids, Ohio

- Blown footed beaker, smoky green, reduced copper veil in foot, copper rim
   Purchase Award
- Blown "Objects in Space" light green Purchase Award
   \$500 Jury Award for two pieces

Blown "Ariel Vase" (blue and green) opalescent
Blown silver ruby pitcher, dichroic

#### Rodger Lang

Cleveland, Ohio Small blue Form

#### Marvin B. Lipofsky

Berkeley, California
Enclosed Glass Form/Brass inserts
Bubbles
Green glass Form with two expanded sides

#### Harvey K. Littleton

Verona, Wisconsin
Opposing Forms
Vase, Silver Yellow
Vase, Expanded Prunts, Silver

■ Vase, Opaque Copper Purchase Award

#### Judith Loyd

Detroit, Michigan Small banded blue

#### Fred Lucero

San Jose, California

Free blown glass Bottle, clear,

Free blown glass Bottle, clear, bubbles

#### Fred M. Marcus

Madison, Wisconsin Flat Bottle Bottle, acid-etched

#### **Richard Charles Marquis**

Berkeley, California Reduced copper Bottle,

#### Tom McGlauchlin

Lynnwood, Washington Green Vase, Vase, blue with copper, Mallet Vase, Blue and copper, Vase, brown to clear with swirls,



Kent F. Ipsen: Robert H. Barber: Bottle, Purple Swash. "Sea on Sky."

#### Steven S. Mildwoff

Kew Gardens, New York Sea Night

#### Joel Philip Myers

Milton, West Virginia
"Introspectus 4" — blown off-hand
"Myriad One" — blown off-hand
Crystal Form, CuCo3, Marvered in first ball

#### Zora A. Norris

Berkeley, California
Sand-blast Prunted Sculpture
Lobed dark green Vase Form
Double Spouted Vase Form
Divided Bottle

#### Lewis Eugene Orr

El Cajon, California

Dark green Bowl,

Purchase Award \$250 Jury Award

#### Ralph E. Peotter, Jr.

Fargo, North Dakota Vase (silver chloride) Cased

#### Miska F. Petersham

Kent, Ohio Green bumpy Bottle Green Bottle

#### Sarah Calhoun Savage

Huntington, West Virginia Lavender and Orange Vase,

#### Norman Schulman

Rehoboth, Massachusetts "Glass" Volume I "Glass" Volume II

#### James M. Wayne

Los Gatos, California Clear Container, glass/bronze

#### Michael Whitley

Madison, Wisconsin Bottle with inner ring Triple Prunted Vase

#### David K. Whittemore

New York, N. Y. Dancer (sculpture)



Fred M. Marcus: Bottle, Acid-etched.

Don Johns: Bottle, Clear with Iridescence.

Don Johns: Pale Green with Variations.





